



**THE INFLUENCE OF KOREAN DRAMA AMONG YOUTH IN  
KUCHING**

**Lau Mei Wen**

**Bachelor of Applied Arts with Honours  
(Arts Management)  
2017**

# **INFLUENCE OF KOREAN DRAMA AMONG YOUTH IN KUCHING**

LAU MEI WEN

This project is submitted in partial fulfillment of  
the requirements for the degree of Bachelor of Applied Arts with Honors  
(Arts Management)

Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK  
2017

The project entitled ‘The Influence of Korean drama among youth in Kuching’ was prepared by Lau Mei Wen and submitted to the Faculty of Applied and Creative Arts in partial fulfillment of the requirements for a Bachelor of Applied Arts with Honours (Arts Management).

Received for examination by:

---

(Sir Mazdan Bin Ali Amaran)

Date:

---

**UNIVERSITI MALAYSIA SARAWAK**

Grade: \_\_\_\_\_

**Please tick (✓)**

Final Year Project Report

Masters

PhD

✓

**DECLARATION OF ORIGINAL WORK**

This declaration is made on the ..... day of ..... 2016.

**Student's Declaration:**

I, **LAU MEI WEN, 41752, FACULTY OF APPLIED AND CREATIVE ARTS**, hereby declare that the work entitled **THE INFLUENCE OF KOREAN DRAMA AMONG YOUTH IN KUCHING** is my original work. I have not copied from any other student's work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

\_\_\_\_\_  
Date submitted

\_\_\_\_\_  
Lau Mei Wen (41752)

**Supervisor's Declaration:**

I, **MAZDAN BIN ALI AMARAN**, hereby certifies that the work entitled **THE INFLUENCE OF KOREAN DRAMA AMONG YOUTH IN KUCHING** was prepared by the above named student, and was submitted to the "**FACULTY OF APPLIED AND CREATIVE ARTS**" as a partial fulfillment for the conferment of **BACHELOR OF APPLIED ARTS WITH HONOURS (ARTS MANAGEMENT)**, and the aforementioned work, to the best of my knowledge, is the said student's work.

Received for examination by : \_\_\_\_\_ Date: \_\_\_\_\_  
(Mazdan Bin Ali Amaran)

I declare that Project/Thesis is classified as (Please tick (√)):

☐

**CONFIDENTIAL** (Contains confidential information under the Official Secret Act 1972)\*

☐

**RESTRICTED** (Contains restricted information as specified by the organization where research was done)\*

☒

**OPEN ACCESS**

### Validation of Project/Thesis

I therefore duly affirm with free consent and willingly declare that this said Project/Thesis shall be placed officially in the Centre for Academic Information Services with the abiding interest and rights as follows:

- This Project/Thesis is the sole legal property of University Malaysia Sarawak (UNIMAS).
- The Centre for Academic Information Services has the lawful right to make copies for the purpose of academic and research only and not for other purpose.
- The Centre for Academic Information Services has the lawful right to digitalize the content for the Local Content Database.
- The Centre for Academic Information Services has the lawful right to make copies of the Project/Thesis for academic exchange between Higher Learning Institute
- No dispute or any claim shall arise from the student itself neither third party on this Project/Thesis once it becomes the sole property of UNIMAS.
- This Project/Thesis or any material, data and information related to it shall not be distributed, published or disclosed to any party by the student except with UNIMAS permission.

Student Signature: \_\_\_\_\_ Supervisor Signature: \_\_\_\_\_  
Lau Mei Wen (41752) Mazdan Bin Ali Amaran

Current Address:  
No. 40, Everbright Jaya, Lot 2A, Jalan Seladah, 93350 Kuching.

Note\* If the Project/Thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach together as annexure a letter from the organization with the period and reasons of confidentiality and restriction.

[The instrument is duly prepared by The Centre for Academic Information Services]

## **ACKNOWLEDGEMENT**

First of all, I would like to express my appreciation to my supervisor, Sir Mazdan Bin Ali Amaran who have given me continuous expertise guidance throughout the study and making all these possible. I would like to thank my panel, Ms Karen as well for her valuable comments and opinions for this research study.

I am also indebted to the 300 respondents who generously accepted my requests for filling the questionnaires which provided valuable data for the findings. Further thanks should go to my coursemates of Arts Management in UNIMAS and my friends who encouraged me whenever I was struggling while doing the research.

My gratitude also goes to my beloved family, my parents who have supported and encouraged me, my husband who emotionally and financially supported me as well as my daughter who have always given me pleasure and strength to complete this research study successfully.

## TABLE OF CONTENTS

CONTENTS	PAGES
Acknowledgement	i
Table of Contents	ii
Abstract	v
<i>Abstrak</i>	vi
List of Figures	vii
List of Tables	viii
List of Abbreviations	x
 CHAPTER 1     INTRODUCTION	
1.1   Introduction	1
1.2   Background of Study	1
1.3   Research Objectives	13
1.4   Problem Statement	14
1.5   Significant of Study	15
1.6   Conceptual Framework	16
1.7   Research Scope	17
1.8   Limitation of Study	17
1.9   Summary	18

CHAPTER 2	LITERATURE REVIEW	
2.1	Introduction	19
2.2	Korean Drama	19
2.3	Factors Of Youth Watching Drama Series	21
2.4	Factors Of Watching Drama Series	22
2.5	Influences Of Drama Series Towards Knowledge, Attitude and Behavior	24
2.6	Summary	27
CHAPTER 3	METHODOLOGY	
3.1	Introduction	28
3.2	Research Design	28
3.3	Location	30
3.4	Sampling Method	30
3.5	Data Collection Method	31
3.6	Data Analysis Method	34
3.7	Summary	36
CHAPTER 4	FINDINGS	
4.1	Introduction	37
4.2	Section A: Analysis Of Demographic Data	37



4.3	Section B: Factor Analysis Of Youth Watching Korean Drama	48
4.4	Section C: Analysis For The Influence Of Korean Drama	68
4.5	Summary	75
CHAPTER 5	DISCUSSION AND RECOMMENDATIONS	
5.1	Introduction	76
5.2	Factors Of Youth Watching Korean Drama	76
5.3	Influence Of Korean Drama On Youth In Kuching	81
5.4	Recommendations	85
BIBLIOGRAPHY		89
APPENDIX		103

## **ABSTRACT**

This research study identified the factor of youth watching Korean drama as well as investigated the influence of Korean drama among youth in Kuching. It was conducted by using quantitative method and the quantitative data was collected by distributing questionnaires to public and private universities in Kuching and also via online survey. 300 responses were collected and analyzed through descriptive analysis, factor analysis and regression analysis. The factor analysis extracted two factors of youth watching Korean drama which were learning and sociability. It was found that these factors can be explained using the uses and gratifications theory. The findings also depicted that behavior as the major contributing influence of Korean drama. Besides, the study also found the engagement of viewers with drama content influence their attitude and behavior towards Korean culture such as fashion, language, food and custom. In addition, secondary data were used to interpret attitudinal and behavioral changes among youth. It was found that viewers who were highly engaged and satisfied with the drama content were more likely to grow positive attitude towards Korean culture and adopt Korean culture in their daily life.

## **ABSTRAK**

*Kajian ini bertujuan untuk mengkaji faktor remaja menonton drama Korea dan pengaruh drama Korea terhadap remaja di Kuching. Kajian ini mengaplikasikan kaedah kuantitatif dan data telah dikumpulkan dengan mengedarkan borang soal selidik di institusi awam dan swasta serta melalui online. Sebanyak 300 set borang soal selidik telah dikumpulkan. Data yang dikumpulkan dianalisis melalui analisis deskriptif, analisis faktor dan analisis regresi. Hasil dapatan kajian menunjukkan pembelajaran dan pergaulan sebagai faktor-faktor remaja di Kuching menonton drama Korea. Kajian ini mendapati faktor-faktor ini dapat dijelaskan menggunakan uses and gratification theory. Selain itu, hasil dapatan kajian juga menunjukkan drama Korea lebih mempengaruhi kelakuan berbanding dengan pengetahuan dan sikap dalam kalangan remaja. Tambahan pula, kajian ini mendapati pengetahuan, sikap dan kelakuan penonton mempunyai hubungan yang positif antara satu sama lain. Hasil dapatan kajian daripada pengkaji lain telah digunakan untuk mentafsirkan pengaruh Korean drama dari segi social cognitive theory. Penglibatan penonton dengan kandungan drama dapat menjejaskan sikap dan tingkah laku remaja terhadap budaya Korea seperti fesyen, bahasa, makanan dan adat Korea. Remaja yang terlibat mendalam dan berpuas hati terhadap kandungan drama Korea didapati lebih cenderung untuk memupuk sikap yang positif serta mengamalkan budaya Korea dalam kehidupan harian mereka.*

## **LIST OF FIGURES**

	<b>LIST OF FIGURES</b>	<b>PAGES</b>
1.1	Conceptual framework	16
3.1	Research model	29
3.2	Likert Scale 6 ratings	33
4.1	Percentage of respondents by genders	38
4.2	Percentage of respondents by race	39
4.3	Percentage of respondents by marital status	40
4.4	Percentage of respondents by education level	41
4.5	Percentage of the frequency of respondents watching Korean drama	42

## **LIST OF TABLES**

	<b>LIST OF TABLES</b>	<b>PAGES</b>
4.1	Respondents' favourite genre of Korean drama	44
4.2	Other Korean television programmes often watched by respondents	45
4.3	Cross tabulation analysis between race and gender	46
4.4	Cross tabulation analysis between drama viewing frequency and race	47
4.5	Reliability statistic for the questions in Section B	48
4.6	Initial factors and communalities	49
4.7	Analyzed result of learning dimension after rotation	51
4.8	Analyzed result of sociability dimension after rotation	52
4.9	Correlation matrix of the variables	55
4.10	Comparison in the learning dimension by genders	56
4.11	Comparison in sociability dimension by genders	58
4.12	Comparison in the learning dimension by race	59
4.13	Comparison in the sociability dimension by race	61
4.14	Comparison in the learning dimension by education level	63
4.15	Comparison in the sociability dimension by education level	65
4.16	Reliability statistic for the questions in Section C	68
4.17	Reliability statistic for the questions of the influence of Korean drama on knowledge, attitude and behavior	69

4.18	Model summary of regression analysis	70
4.19	ANOVA	71
4.20	Coefficients	72
4.21	One-Way ANOVA analysis on knowledge and attitude	73
4.22	One-Way ANOVA analysis on attitude and behavior	74

## LIST OF ABBREVIATIONS

### ABBREVIATIONS

KBS	: Korean Broadcasting System
VOD	: Video-on-demand
K-Arts	: Korean National University of Arts
KTRWA	: Korean TV and Radio Writer Association
KOCCA	: Korea Creative Content Agency
FINAS	: <i>Filem Nasional Malaysia</i>
UNIMAS	: <i>Universiti Malaysia Sarawak</i>
SPSS	: Statistical Package of the Social Sciences
KMO	: Kaiser-Meyer-Olkin
ACCA	: Association of Chartered Certified Accountants
SPM	: <i>Sijil Pelajaran Malaysia</i>
STPM	: <i>Sijil Tinggi Persekolahan Malaysia</i>
ANOVA	: Analysis of Variance
RTM	: <i>Radio Televisyen Malaysia</i>
CCIG	: Creative Content Industry Guild
CCAM	: Creative Content Association of Malaysia
MDeC	: Multimedia Development Corporation

## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 Introduction**

The study was conducted to investigate the influence of Korean drama among youth in Kuching. This chapter is comprised of background of study, research objectives, problem statement, conceptual framework, research scope and significant of study.

#### **1.2 Background of Study**

##### **1.2.1 The beginning of Korean Wave**

It has now been more than a decade since Korean popular culture has broadly expanded into East Asia and subsequently, it has been penetrating to other Asian countries as well. Korean popular culture is cultural products which are mass produced such as K-pop music, Korean dramas and movies (Tuk, 2012). It has been proved that Korean television series especially Korean drama series is the significant initiator of Korean Wave (Ko, Kim, No, & Simoes, 2014). The term Hallyu also refers to as Korean Wave in Korean language, was created by Beijing journalist since mid-1999 due to the remarkable rise in the popularity of Korean entertainment content in China. It is now commonly used to describe the phenomenon of significant increase in the proliferation of Korean popular culture around the world (Kim, 2007). To add on, Chung (2006) also



suggested that Korean Wave refers to a cultural phenomenon, the willingness of people around the world adopting and consuming the Korean popular culture.

According to Briandana and Ibrahim (2015) as well, the Korean popular culture had successfully acquired wide fame from the East to the Southeast Asian region since the end of the 1990s. *Winter Sonata* is said to have commenced the flourish of K-pop industries where the Korean popular culture started to be recognized as an epidemic in mass media, also known as Korean wave (Hallyu), as the drama excellently presented the food and culture as well as the attractiveness atmosphere of Nami Island which made Korea one of the most visited countries in Asia (Briandana & Ibrahim, 2015). Thus, it can be concluded that the rising popularity of Korean drama started the Korean Wave which spread over to worldwide.

Since the mid-1990s, Korean popular culture was firstly spread to China, Hong Kong, Taiwan and Singapore, and then it gradually spread over to Southeast Asian countries such as Vietnam, Thailand, Malaysia and Indonesia and followed by Mongolia, Japan and even beyond Asia like Sweden, France, United States and others. According to Ju (2007), Korean wave is identified to reached an active penetration stage in the years 2000 through 2002 as it has successfully spread over to many parts of Asia which including Southeast and Central Asia.

### **1.2.2 Penetration of Korean drama in Malaysia**

Korean drama has been popular in Malaysia for 15 years in exact. According to the article from The Edge Markets (2011), Korean Wave has started to penetrate into Malaysia since 2002 which was due to the airing of Korean hit drama, *Winter Sonata* on channel TV3. *Winter Sonata* has become an all-time classic cross-cultural hit and a must-watch for all Korean drama lovers worldwide which started the proliferation of Korean Wave all over the world. In the articles also mentioned that the debut of *Winter sonata* was then followed by *Jewel in the Palace* which appeared on 8TV from November 2004 to February 2005 with mandarin subtitles and re-debut on TV Alhijrah with Korean language and Malay subtitles in 2011 as well as *Autumn in My Heart* was also one of the most well-known Korean drama since then. Thus, Malaysia televisions station commenced to subscribe to and incorporated Korean drama into the local programmes which gradually raise the popularity of Korean drama in Malaysia.

Astro has commenced to broadcast KBS World since October 2009 where the KBS World is a South Korean TV channel operated by Korean Broadcasting System (KBS) in accordance to the article from The Edge Markets (2011). Azizan (2012) also pointed out the that 1.1 million of Malaysian viewers tuned in to KBS World from November to December 2010. The increasing demand for Korean television programmes among Malaysian viewers leads to the launching of the second Korean channel in high definition by Astro named One HD in October 2010 (Azizan, 2012). Korean drama is proved to have grewed exponentially and delivered stronger ratings than local dramas in Malaysia over the last decade.

Moreover, increasing popularity of Korean drama is also due to the emerging of another interesting digital media technology, Internet Television which enables audiences to access television dramas series through Internet. According to Arango (2009), Internet Television is rising significantly which offer television programmes online at no cost. Nowadays, numerous websites have been providing online streaming services with subtitles as well as the emergence of forum and message boards which enable the Malaysian online communities to discuss among each other regarding to the Korean popular culture. For instance, DramaFever is one of the websites that enables viewers to watch any Korean dramas for free which also allows viewers to write review and rate their favorite drama at the website. Other websites such as Dramacool, Dramacrazy, Mysoju, KimchiDrama and others.

Invasion of Korean drama has also give rise to Korean culture in Malaysian society such as fashion, food, language, lifestyle or customs and others which are gradually influencing the Malaysian society. According to Yang (2012), Korean Wave which originated from the widespread of Korean drama has made the Korean popular culture or cultural contents become part of everyday life and culture in the Asian countries.

### **1.2.3 Current phenomenon of Korean drama in Malaysia**

Korean drama is becoming more prevalent from year to year in Malaysia. Recently, due to the high interest of Malaysian viewers toward Korean drama, Dimsum, video-on-demand (VOD) service in Malaysia came up with the idea of partnering up with Oh!K which is a Turner Asia Pacific channel, in order to grow their Korean entertainment content offerings to the subscribers from Malaysia and Brunei along with multiple language subtitles (Rao, 2017). As according to Dimsum's Chief Marketing Officer, Lam Swee Kim stated that the partnership is able to enhance the various Korean drama genre on Dimsum as pointed out by Rao (2017) in the news article from Marketing Interactive. To add on, Dimsum delivers products through internet where the viewers can enjoy watching Korean dramas and even dramas from other countries at any place and any time as long as the mobile device and internet connection are available.

According to a news article from The Star Online (2016), AirAsia Malaysia has fully sponsored a Korean drama named *On The Way To Airport* by Korean Broadcasting System (KBS) regarding to all the filming scenes related to the airline industry as well as scenes in Malaysia Airport of Kuala Lumpur. According to a press release from AirAsia (2016), the sponsorship is also supported by Tourism Malaysia which is an agency of the Ministry of Tourism and Culture as the Senior Director of International Promotion Division suggested that films and drama series are the great platform to promote destination and obtained audience's attention to the places featured in the drama. The prevalence of Korean drama brought to AirAsia the idea of promoting Malaysia as the

choice for travelers which indirectly assisted in the development of Malaysian tourism industry.

In accordance to the article from Malaysian Chinese News (2016), it mentioned that audiences are deeply fascinated by Korean drama, *Descendants Of The Sun* that has gained immense popularity and reached the unprecedented level of viewer ratings worldwide in 2016. As stated in an article from Malaysian Digest (2016), it is the second Korean drama after the previous show of *The Moon Embracing The Sun* in 2012 that managed to hit more than 30% of viewer ratings nationwide which has been perceived as near impossible achievement.

In addition, it is also reported that *Scarlet Heart* has gained the top viewership rate after its premiere airing on One HD (Astro Ch393) in Malaysia and Singapore on 29 August 2016 (Sharon, 2016). However, this record has been broken recently by another popular Korean drama named *The Legend of the Blue Sea* which has its premiere episode debuted on 17 November 2016 achieved 84% higher rating than that of *Scarlet Heart* on One HD and also considered the highest rating premiere episode in 2016 among all of the other Korean dramas debuted on One HD this year (Hawkes, 2016). Several numbers of Korean dramas like *Full House*, *Secret Garden*, *City Hunter*, *Rooftop Prince*, *My Love From The Star* and others were also the favorites of Malaysia audiences in the past few years.

Malaysian audiences are currently greatly attracted to Korean drama as compared to local television drama series in Malaysia. Korean drama has slowly

influenced the perception and lifestyle of Korean drama lovers without even noticing by them. In relations to the prevalence of Korean drama in Malaysia mentioned above, it is unquestionable that Korean drama has significant prestige in Kuching, Sarawak as well which is a Malaysian state on Borneo.

#### **1.2.4 Effect of the rising popularity of Korean drama in Kuching**

The popularity of Korean drama has driven the Korean Wave to Kuching which can be noticed through the immense flow of Korean products and businesses into the Kuching area. According to Cho (2005), Korean Wave has an outgrowth effect in terms of promoting Korean cuisine, language, cultural products and also Korean tourism industry. It is undeniable that Korean drama has generated a positive reputation of Korean products among the Kuching residents. In recent years, Korean products and businesses have been increasing such as Korean restaurants, Korean beauty outlets, Korean grocery stores as well as Korean clothing stores and others in order to meet the demands of consumers or Korean audiences who have been growing their interest on the cultures or products portrayed on Korean drama. Besides, there is always a demand in order for certain goods to be supplied in accordance to the law of supply and demand (Majelan, 2015).

Soul Garden Korean restaurant is the first Korean restaurant in Kuching which established since 2002 located at 3<sup>rd</sup> mile, Kuching. Until today, it has already gained certain number of fix customers and is highly recommended by local residents (Donald,

2016). Korean beauty outlets such as Laneige, The Face Shop, Etude House, Tonymoly, Natural Republics are available in the shopping malls at Kuching like Spring Shopping Mall, Boulevard, CityOne Megamall and Vivacity Megamall. In addition, various types of Korean food products can be found on supermarket shelves such as Ta Kiong, a supermarket located at the Spring Shopping Mall. Furthermore, another company named Korean Products Sdn Bhd located at Premier 101 Commercial Centre, supplies almost all sorts of authentic Korean products from snacks, cooking ingredients to household goods (Irene, 2011). According to Ju (2010) as well, the rising number of new outlets for Korean cultural products in Asian countries is due to the high demands of Asian community for media content in which the media content refers to the products displayed on media.

#### **1.2.5 The success factors of Korean drama**

Korean drama has been popular since 2000s which has achieved international popularity in recent years. There are several factors leading the Korean television industry to success. Government support is giving significant effect in enabling the Korean drama to reach out to global market. Leong (2014) pointed out that Korean government has converted its focus to cultural industries which can be seen through the government's allocation of national budget. She stated that 1% of Korean national budget is appointed to subsidies and low-interest loans in order for entertainment agencies to promote and expand the exports of cultural products such as Korean drama and K-pop music as well as to establish more cultural departments at universities.

Korean government has invested as much as 1 billion dollars to nurture popular culture as well as to brand Korea itself as the first ranked exporter of popular culture worldwide (Leong, 2014). Besides, Korean government spent tax money to translate Korean dramas into other languages and approached television networks to ask if they want to air those Korean dramas. This effort causes Korean drama to be aired on variety of television channels as well as online video sites which enable Korean drama to achieve international popularity.

Korea National University of Arts (K-Arts) which was established since 1990 by Ministry of Culture and Tourism which aimed to foster creative artists to become leaders in the world of art. K-Arts comprised of 6 schools which are School of Music, School of Drama, School of Dance, School of Film and Multimedia, School of Visual Arts and School of Korean Traditional Arts where School of Drama inclusive the departments of acting, directing, playwriting, stage design as well as theatre studies and management. K-Arts provides a platform for talented artist of all kinds of professional training including practical and apprentice programs which are able to nurture professional artists and this enhance the production quality of a drama series which the Korean drama industry emphasized on. This factor of human resources is another factor leading to the success of Korean drama.

In addition, Veluree (2008) suggested that one of the success factors of Korean drama is attributed by the establishment of a private and professional institution for scriptwriter-to-be named Korean TV and Radio Writer Association (KTRWA) since 1954 which cultivate outstanding Korean scriptwriters who produce great scripts for